

3/08

*Madeline Graham Leslie*



# RAOUL VIDAS

## COMPOSITIONS FOR VIOLIN AND PIANO

B1278	MELODIE ORIENTALE .....	.60
B1279	AIR FOR THE G STRING (Fiorillo).....	.50
B1280	LE SOURIRE (THE SMILE).....	.75
	Scherzando (Alard)	
B1281	CHANT D'AMOUR—CANZONETTA.....	.75
	(Love Song) (Silvestri)	



**CARL FISCHER** COOPER SQUARE **NEW YORK**  
BOSTON CHICAGO

# Le Sourire

(The Smile)  
SCHERZANDO

ALARD-VIDAS \*)

## Scherzando

Violin

Piano

*p leggiero*

*pp*

*p*

*f*

*cresc.*

*cresc.*

*f*

\*) When playing this number in public the name of its composer and arranger should be jointly mentioned on the program.... THE PUBLISHERS

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The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, starting with a forte (*ff*) dynamic and ending with a *rit.* (ritardando) and *dim.* (diminuendo) marking. The middle and bottom staves are grand staves (treble and bass clefs) with piano accompaniment. The piano part begins with a *ff* dynamic and features a melodic line in the right hand and a more rhythmic, chordal line in the left hand.



The second system of musical notation continues the piece. The top staff features a melodic line with a *mf* (mezzo-forte) dynamic. The piano accompaniment in the grand staves below also has a *mf* dynamic. The piano part includes a prominent melodic line in the right hand and a supporting bass line in the left hand.



The third system of musical notation shows the continuation of the musical themes. The top staff has a melodic line, and the piano accompaniment in the grand staves below maintains the established texture with a melodic right hand and a rhythmic left hand.



The fourth system of musical notation concludes the page. The top staff features a melodic line, and the piano accompaniment in the grand staves below continues the texture. The system ends with a double bar line and a key signature change to two flats.

## Meno mosso

*mf*

*p*

*pp*

2

3

3

2

0

*p*

4

2

2

2



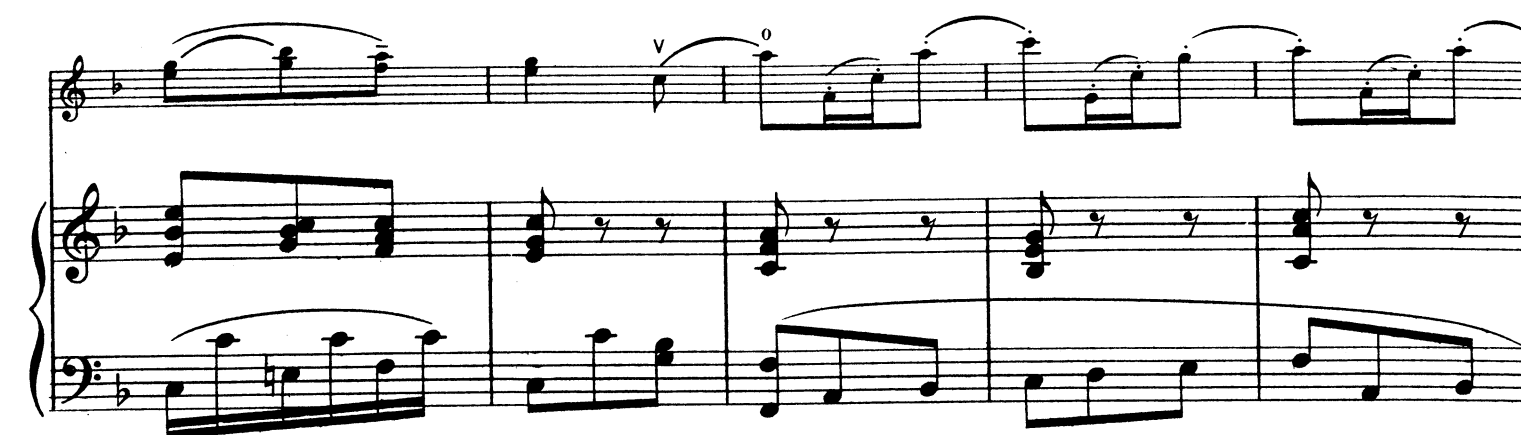
First system of musical notation. The top staff is a single melodic line in G-flat major, featuring eighth-note patterns and a crescendo. The piano accompaniment consists of two staves with chords and eighth-note figures. Both the melody and piano parts are marked with a *cresc.* (crescendo) instruction.



Second system of musical notation. The top staff includes a melodic line with a forte (*f*) dynamic, a ritardando (*rit.*) marking, and a *Tempo I* instruction. It also features a *p* (piano) dynamic and a *pp* (pianissimo) dynamic. The piano accompaniment includes a *rit.* marking and a *pp* dynamic.



Third system of musical notation. The top staff continues the melodic line with a *pp* dynamic. The piano accompaniment continues with chords and eighth-note figures.



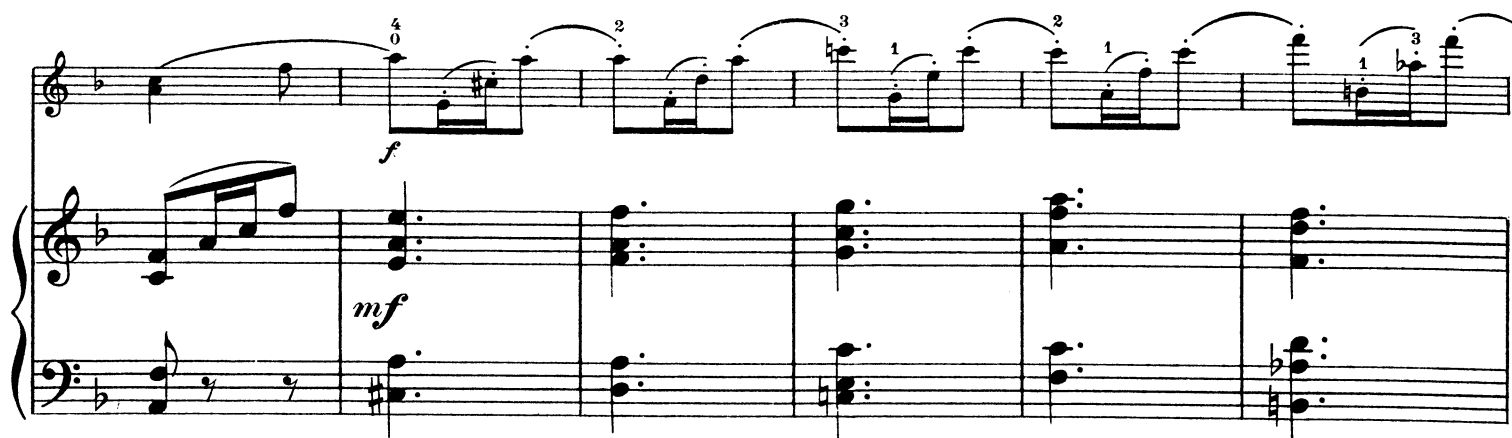
Fourth system of musical notation. The top staff continues the melodic line with a *pp* dynamic. The piano accompaniment continues with chords and eighth-note figures.



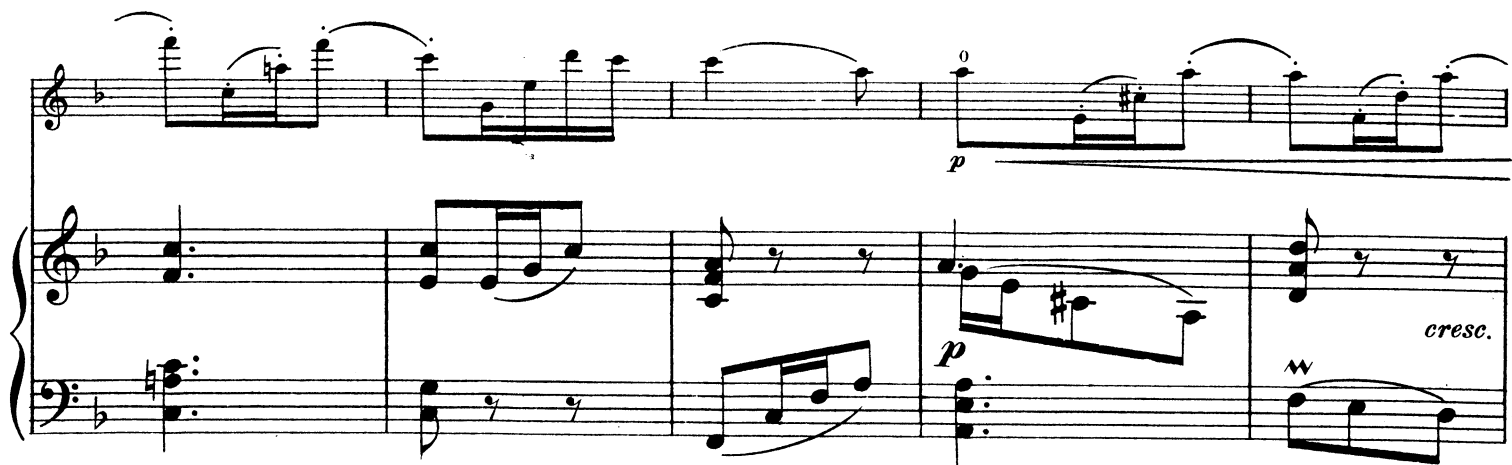
First system of musical notation. The top staff is a single melodic line in G major with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, some beamed together, and a trill marked with a 'v' at the end. The bottom two staves are a grand staff (treble and bass clef) with a key signature of one flat (Bb). They contain a piano accompaniment with chords and moving lines.



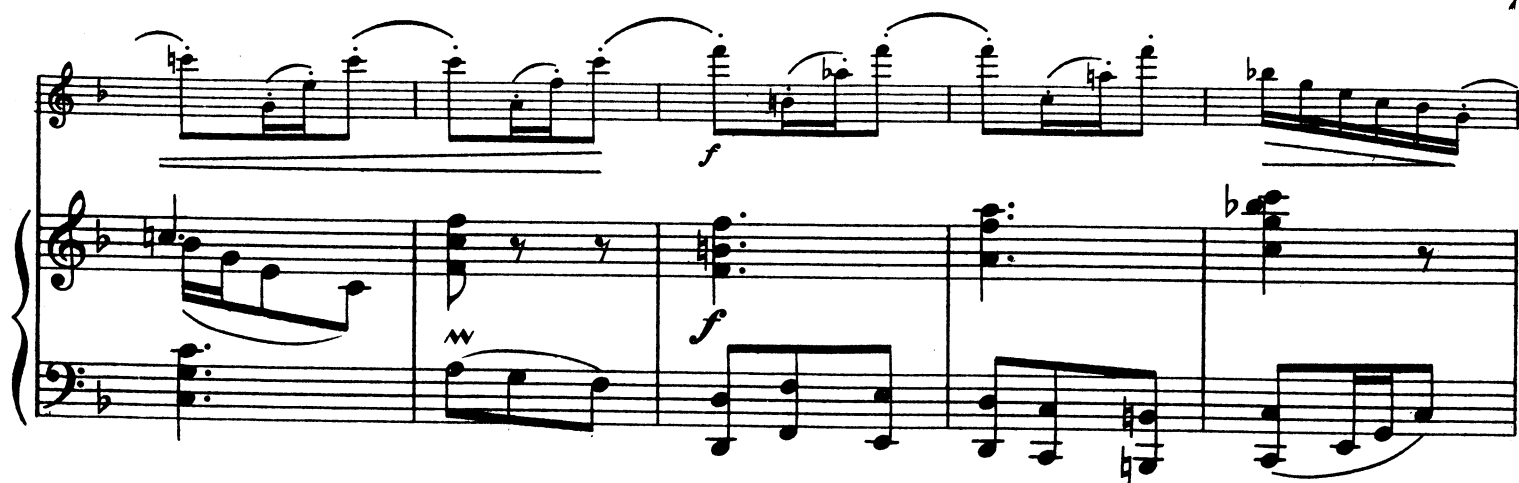
Second system of musical notation. The top staff continues the melodic line with various fingerings indicated by numbers 1, 2, 3, and 4. The bottom two staves continue the piano accompaniment with chords and moving lines.



Third system of musical notation. The top staff includes dynamic markings *f* (forte) and *mf* (mezzo-forte). It features a series of eighth and sixteenth notes, some beamed together, and a trill marked with a 'v' at the end. The bottom two staves continue the piano accompaniment with chords and moving lines.



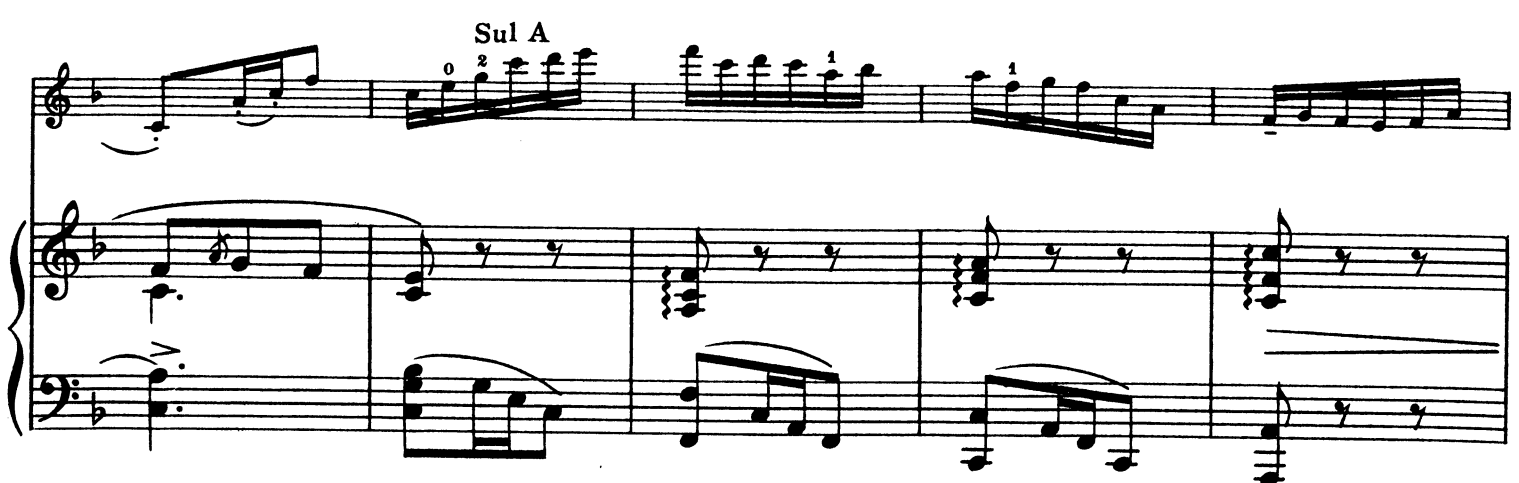
Fourth system of musical notation. The top staff includes dynamic markings *p* (piano) and *cresc.* (crescendo). It features a series of eighth and sixteenth notes, some beamed together, and a trill marked with a 'v' at the end. The bottom two staves continue the piano accompaniment with chords and moving lines.



First system of musical notation. The upper staff features a melodic line with slurs and a dynamic marking of *f*. The lower staff consists of two parts: a treble clef part with chords and a bass clef part with a melodic line. A dynamic marking of *f* is present in the bass staff.



Second system of musical notation. The upper staff includes fingerings (9, 4, 2, 1, 2) and dynamic markings *mf* and *p*. The lower staff includes a dynamic marking of *pp*.



Third system of musical notation. The upper staff is marked "Sul A" and includes fingerings (0, 2, 1). The lower staff continues the accompaniment.



Fourth system of musical notation. The upper staff includes the instruction "poco ritardando" and a "pizz." marking. The lower staff includes dynamic markings *p*, *pp*, and *ppp*.



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A fine concert solo demanding considerable expressive ability.

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Two modern concert solos of exceptionally musicianly and artistic worth; demand very accomplished players.

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Two effective modern solos particularly suitable for advanced concert players in search of new and unconventional material.

CARL FISCHER  
BOSTON

COOPER SQUARE

NEW YORK  
CHICAGO



Madeline Cavanah Leslie.



# Le Sourire

(The Smile)

SCHERZANDO

Violin

ALARD - VIDAS \*

Scherzando *jumping around*

The sheet music for the Violin part of "Le Sourire" is written in 3/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The first section, marked "Scherzando" and "p leggiero", consists of 8 measures. The second section, marked "Meno mosso" and "mf", consists of 4 measures. The third section, marked "p" and "cresc.", consists of 4 measures. The fourth section, marked "rit.", "dim.", and "mf", consists of 4 measures. The fifth section, marked "p" and "cresc.", consists of 4 measures. The sixth section, marked "p" and "cresc.", consists of 4 measures. The seventh section, marked "p" and "cresc.", consists of 4 measures. The eighth section, marked "p" and "cresc.", consists of 4 measures. The ninth section, marked "p" and "cresc.", consists of 4 measures. The tenth section, marked "p" and "cresc.", consists of 4 measures. The eleventh section, marked "p" and "cresc.", consists of 4 measures. The twelfth section, marked "p" and "cresc.", consists of 4 measures. The thirteenth section, marked "p" and "cresc.", consists of 4 measures. The fourteenth section, marked "p" and "cresc.", consists of 4 measures. The fifteenth section, marked "p" and "cresc.", consists of 4 measures. The sixteenth section, marked "p" and "cresc.", consists of 4 measures.

\* When playing this number in public the name of its composer and arranger should be jointly mentioned on the program.... THE PUBLISHERS

# VIOLIN

3

Violin sheet music score, page 3. The score consists of ten staves of music in G minor (three flats). It features various musical notations including triplets, slurs, and dynamic markings. Performance instructions include 'cresc.', 'rit.', 'Tempo I', 'Sul A', and 'pizz.'. The piece concludes with the instruction 'poco ritardando'.

